

BULLETIN OF THE METROPOLITAN MUSEUM OF ART

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PERSIAN ENAMELED TILE WORK

ONE of the best examples of this art, in which the Persians have excelled since the time of Darius, is to be found in the group of three panels, consisting of 112 enameled tiles, which were bought by the Museum out of the income of the Rogers Fund in 1903.

These tiles formed part of a dado in the Pavilion of Chechel Sutoon, or the Pavilion of the Forty Columns, at Is-pahan, built during the reign of Shah Abbas I, who ruled from 1587 to 1628. Under him Persia re-gained her

lost provinces from Turkey, with the aid of those picturesque soldiers of fortune, Sir Anthony and Sir Robert Shirley, and Abbas' dominions at his death extended from the Tigris to the Indus. Besides his martial achievements, this Shah was particularly successful in encouraging commerce and the arts, and his court, where he received many Christians, was noted for its magnificence.

The three panels give a glimpse into the distinguished Persian life of the epoch.

It may be that actual occurrences are commemorated in them. History tells of the puissance of certain of the ladies of Ispahan, how even the foreign ambassadors were compelled to pay them court. Perhaps in the panel of the center and in that at the left hand some such scene is depicted, in which the Persian ladies receive salutations and offerings from cavaliers who wear European dress.

The style of the work shows the influence of the Chinese—the designers may have studied in China—but the sentiment is surely Persian. It expresses the pleasures of companion-ship amid

pleasant surroundings and the love of cooling drink and refreshment. The color effect of these Persian fêtes champêtres is in itself cooling, blue, green, turquoise, and pale yellow being the predominating shades.

In the central panel, around which a border has been added, a seated lady holds a reception in a garden. Two men in European costume are with her. One respectfully holds his hat in his hand and the other brings an offering. A servant kneeling before the lady offers her pome-



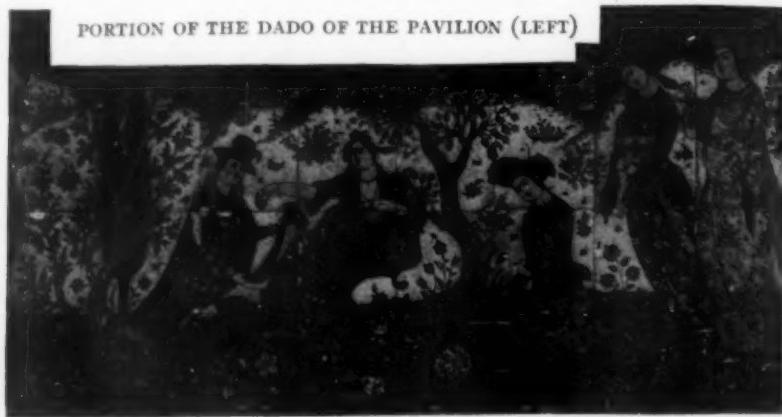
CENTRAL PANEL OF THE DADO OF THE PAVILION
OF CHECHEL SUTOON

BULLETIN OF THE METROPOLITAN MUSEUM OF ART

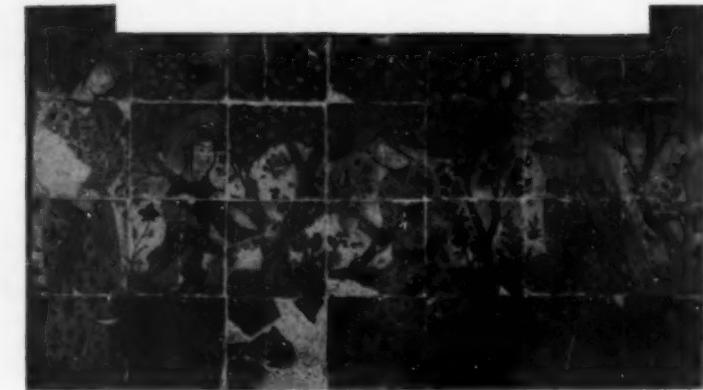
granates and on the flowers and grass at her feet are more fruits and two carafes. The subjects of the other panels are similar.

whose tablet is turned so that the beholders may see the words that he has written. They are a quotation from Hafiz, and the

PORTION OF THE DADO OF THE PAVILION (LEFT)



PORTION OF THE DADO OF THE PAVILION (RIGHT)



The grove or orchard background, running through them all, gives the connection necessary to companion decorations. In the scene at the left a lady reclines on cushions and holds a cup to a kneeling foreigner, while some attendants bring refreshments and another, a bard perhaps, recites some tale or poem. A part of this panel has been lost, as the portion of the figure at the left shows.

There is but one woman in the right hand picture; she carries a covered dish, and flits toward the three men, who seem to be at some serious undertaking. One of them with clasped hands, stands, in a listening attitude, back of the chief figure of the group, who with head erect, gesticulates and seems to dictate to a scribe,

translation reads: "O Queen of Beauty, rescue me from the sorrow of loneliness! Without thee my heart is about to fail; it is true that thou shouldest come back."

B. B.

A SET OF TAPESTRIES

AMONG the tapestries in the collection bequeathed to the Museum in 1892 by Mrs. Elizabeth U. Coles, in memory of her son William F. Coles, is a series of five scenes from the lives of Antony and Cleopatra. These tapestries have been hung in the main hall where they are excellently lighted, and where they can now be studied to advantage. Against the background of the stone walls, and given generous space, they are seen to be excel-

BULLETIN OF THE METROPOLITAN MUSEUM OF ART



THE DEATH OF CLEOPATRA—A FLEMISH TAPESTRY

lent examples of the art which flourished in Flanders for three hundred years.

The series is composed of five large tapestries showing "The meeting of Anthony and Cleopatra at the River Cydnus," "The flight from the battle of Actium," "The Roman Senate demands tribute from Cleopatra," "Cleopatra dissolving the pearl in honor of Antony," and "The death of Cleopatra." The pieces are all signed with the mark of the Brussels Factory,

the double B (Brussels and Brabant), divided by a shield, and are furthermore to be identified by the names of the weavers, Jan van Leefdael and Gerard van der Strecken, woven in the separate pieces. This places their date as the middle of the seventeenth century, a period when Flanders was producing some of the finest tapestry in the world. It is known (*vide* Pinchart's *Histoire générale de la tapisserie*) that Rubens contributed

BULLETIN OF THE METROPOLITAN MUSEUM OF ART

cartoons for a history of the lives of Antony and Cleopatra, and there can be little, if any doubt that the set now hanging in the Museum was woven from designs by the master. This is borne out by the character of the drawing and composition, the vigor of which is remarkable in every one of the five pieces. This is notably true of "The flight from Actium," the equestrian figure of Antony in the meeting at the Cydnus, and the figure of Antony at the table when Cleopatra dissolves the pearl.

Woven at a time when artists still adhered to the decorative principles of tapestry, and before it had been diverted from its first purpose of being a wall-hanging, this series is a work of art, and an object lesson in craftsmanship of value to the lover and collector of tapestries as well as to the maker of tapestries to-day. The different pieces are in perfect condition, the general tones being yellow, golden and claret browns with touches of deep blue and dull green, while a predominant note of a warm gray, almost a cream color, is used for the sky and high lights. Elaborate borders surround each design. As fine examples of Brussels tapestry of the period of 1650 in Flanders and as being woven from the cartoons by Rubens, the series is uniquely valuable and interesting.

These tapestries were originally in the Barberini family which possessed, among its other treasures, the priceless tapestries collected by Cardinal Barberini, a great patron of art, who established in 1632 a manufactory of tapestry at Rome. The set afterwards passed into the hands of the late King Ludwig of Bavaria. C. H.

THE PUBLIC LIBRARY, THE SCHOOLS AND THE MUSEUMS OF THE CITY

THE work of the New York Public Library with the public schools includes schools of all kinds—public, private, corporate, parochial, trade, art, scientific—and colleges. Very much of this work is as yet only on paper, but it is being put into operation as rapidly as possible. So far as the work with the schools and the museums is concerned, it has been confined at the start to the public schools of Manhattan, the Bronx and Staten Island. With the aid of a committee of teachers for each of the upper five grades

in the elementary schools, the curriculum of the Board of Education for these grades has been studied and an endeavor made to forecast the subjects which teachers will give to their pupils for special investigation or for compositions, and the Library has tried to set dates near which these subjects are likely to be given. This has all been done with the help of teachers in these grades. The object is that the branch libraries may know in advance the calls which may be expected and also that the schools may know that the Library is ready for the probable demand. As the course of study requires a certain amount of attention to the arts and sciences, and as teachers give out subjects for special study which bear on the collections in the museums, it has seemed well to try to correlate these studies with the work of the museums and branch libraries. Certain paintings and works of art in the Metropolitan Museum of Art have been suggested, as well as certain objects in the American Museum of Natural History, while other suggestions relate to various collections that might well be used to illustrate the required work of the teachers, and about which the branch libraries are able to supply suitable material. These plans have been set forth on placards, and posted in all classrooms of the five grades in question in the three Boroughs. Copies of the cards have been posted on the Public Library Bulletins, which the Library has erected and maintains in all public schools, and copies have been sent to all of the school officials. In this way the Library has endeavored to bring the work of the schools and the museums into closer touch. The year ending June 30, 1906, recorded a use of the Library branches amounting to about 45,000 calls for material noted on the grade placards. These figures were from less than half of the branches. This year over 200,000 are expected.

EDWIN WHITE GAILLARD.

PEWTER

THE Museum has recently acquired a collection of pewter, principally of Austrian, French, Flemish and German make of the seventeenth, eighteenth and nineteenth centuries. Of the one hundred and eighty pieces, domestic utensils predominate, with a few pieces made for ecclesiastical ceremonial.

BULLETIN OF THE METROPOLITAN MUSEUM OF ART

Pewter has been known and used in most countries of the Old World for at least two thousand years. It was the substitute for silver, and was to be found upon the tables of the well-to-do classes of the Middle Ages. Later it took the place of "treene"—wooden dishes, platters and bowls—in the homes of the peasantry and it was in general use until superseded through the adoption of cheaper materials, china, earthenware and Britannia metal. Like silver, fine pewter oxidizes slowly, and unlike those of copper or brass, its oxides are harmless. Tin forms the greater part of pewter, the finest varieties, sometimes called "tin and temper," being simply hardened by a small portion of copper. Ordinary pewter is a mixture of tin and lead. The law of France restricts the percentage of the lead to 16.5, this mixture being claimed as proof against sour wine and vinegar. Britannia metal is really a pewter of good quality, containing tin, antimony and copper.

Pewter was manufactured by casting and hammering, the use of the lathe being limited by the laws of the craft gilds. In early times the moulds for casting belonged to the gild and were lent to the members. From the nature of the material, the beauty of pewter depends chiefly upon its form or outline; it is too soft for the kinds of ornamentation produced by the chaser and engraver to be successfully used. Decoration by the latter method is usual, but it quickly shows signs of wear.

The shapes of pewter vessels, and their designs, followed those of the silverware of the period. In some cases it is probable that the pewter objects were silversmiths' trial pieces executed in this cheaper material in order to judge of the effect of the design before it should be worked in the more costly material.

In the present collection are several specimens of the so-called "food bottles" or "carriers," octagonal, flat and round, with screw tops, and, in one case, a spout, probably for milk. Spoons of various shapes (but no forks), ewers, tankards, flagons, jugs, porringer, écuelles, dishes, platters and chargers are all represented.

The two time lamps with glass reservoirs and metal bands divided into numbered spaces, show how time was measured during the night hours of the seventeenth century. Interesting also are the candle-

sticks, barber's bowl, cisterns—one wholly of lead, beakers, spoon stands, salt cellars, coffee urn and stand, coffee, tea and chocolate pots, pepper casters, salt boxes, etc. Church pewter is represented by a baptismal basin, cruets with tray, bénitiers for holding holy water, and alms basins; Jewish ceremonial, by *seder* dishes and a lamp.

J. H. B.

MODERN ENGLISH BRONZES

IN the last number of the Bulletin, a notice on the recent accessions of small bronzes by living American sculptors contained a reference to a number of statuettes by modern Englishmen, which had been ordered for the collection of Sculpture.



THE SLUGGARD, BY THE LATE LORD
LEIGHTON, P. R. A.

These have now been received, and have been placed on exhibition in the Room for Recent Accessions. (Floor II, Room 3).

These works all represent the human figure, and do not show the strong trend of some of the modern English work toward ornamental sculpture, which uses all manner of metals, precious stones, and ornamental forms to heighten the general effect—a style adopted by the French artist, Gérôme and others, following the legends of Pheidias's two temple figures. This form of sculpture seems to have appealed particularly to the English and Belgians. If,

BULLETIN OF THE METROPOLITAN MUSEUM OF ART

however, our little group of statuettes does not show the prevailing ornamental fashion, it exhibits the prominent qualities of British art—delicacy and thoughtfulness—as expressed in the nude figure, after the manner of some of the French artists, and their followers, rather than the massive style of Rodin and his School.

Mr. M. H. Spielmann in his *British Sculpture and Sculptors of To-day*, says: "Since the year 1875 or thereabouts, a

radical change has come over British sculpture—a change so revolutionary that it has given a new direction to the aims and ambitions of the artist and raised the British school to a height unthought of, or at least wholly unexpected, thirty years ago. Within that time works of extraordinary merit and beauty have been produced, excellent alike in design and execution."

The list of sculptures will be found on opposite page.

NOTES

THE BRONZE CYBELE.—Professor Furtwangler's interesting explanation of the Roman bronze group of Cybele on a car drawn by two lions, which was presented to the Museum by the late Henry G. Marquand, has been adopted, and a new label has been prepared accordingly. In his essay on the antiquities in American Museums (*Neue Denkmäler antiker Kunst III*) he speaks with admiration of the group, which he dates not earlier than the second century A. D., and continues "As is well known, noisy processions with the image of the goddess played an important part in the worship of Cybele. In Rome her statue was carried out of the city on a car in a great procession, and bathed in the Almo, then brought back, also on the car. This bronze group does not represent Cybele herself in her lion-chariot, as we see her elsewhere, but the statue of the goddess upon a car, just as it was borne in the procession. It is certainly not inconceivable even that trained lions should have been used for the purpose in Rome, but in the group they are probably only an artistic fantasy, borrowed from the usual representations, in which the chariot of the goddess is drawn by lions."

REPRODUCTIONS OF THE HILDESHEIM TREASURE.—The Museum has just received a set of electrotype reproductions of thirty-eight silver vessels found near Hildesheim in Germany in 1868, and now in the Royal Museum of Berlin. These objects have been purchased with income from the Dodge fund.

The most noteworthy, as well as the oldest, of the pieces in the collection is the patera or dish of parcel gilt, with two flat

handles, having a figure of the seated Athena in high relief in the centre. This dish probably dates from the first century before the Christian era. Three other dishes also have central figures; one, the infant Hercules strangling the snakes; another, a bust of a deity, probably the Italian goddess, Luna; and a third, a bust of Cybele.

There are several two-handled drinking cups of silver parcel gilt, exquisitely chased, with figures in relief, besides vases, ladles, stew-pans and a tripod all attributed to the Augustan age.

ATTENDANCE.—The hot weather of August may have had something to do with the comparatively small number of visitors during that month—63,693—a total falling considerably below last year's figure of 68,292.

The distribution of these figures may be seen in the following table:

	1906	1905
18 Free days.....	36,979	19.....39,970
9 Evenings.....	2,213	8.....2,708
4 Sundays.....	20,478	4.....22,008
9 Pay days	4,023	8.....3,606
	<hr/>	<hr/>
	63,693	68,292

THE LIBRARY.—The additions to the Library during the past month have been as follows:

By purchase 77 volumes
By presentation 24 volumes and pamphlets.

The names of the donors are: American Museum of Natural History, Boston Museum of Fine Arts, Bowdoin College, Cincinnati Museum Association, Sir C. Purdon Clarke, Fogg Art Museum, Museo de

BULLETIN OF THE METROPOLITAN MUSEUM OF ART

Bellas Artes, Barcelona, New York Zoölogical Society, Pennsylvania Museum and School of Industrial Art, Rhode Island

School of Design and Mr. Holman Smith.
The attendance during the past month was 115.

COMPLETE LIST OF ACCESSIONS

AUGUST 28 TO SEPTEMBER 28, 1906

CLASS	OBJECT	SOURCE
ANTIQUITIES—Egyptian.....	*A collection from Deir-el-Bahari..... *A collection of small objects	Gift of the Egypt Exploration Fund. Gift of the Egyptian Research Account.
ANTIQUITIES—Roman.....	*Marble architectural fragments from Rome	Gift of Mr. J. Pierpont Morgan.
CERAMICS—Porcelain.....	†Ninety pieces of miscellaneous European manufacture.....	Purchase—Rogers Fund.
FURNITURE AND WOODWORK...	†Two chairs and a book-tray, English..... *Mirror, medicine chest, cradle and six chairs, German..... †Marquetry panel.....	Gift of Mr. T. H. Fitzhenry. Purchase—Rogers Fund. Purchase—Rogers Fund.
JACRS.....	†Brussels needle-point shawl	Gift of Mrs. John Lyon Gardiner.
METAL-WORK..... (Floor II. Room 9.)	†One hundred and eighty-eight pieces of pewter; household utensils, etc. ... †Two tea-urns and a basket	Purchase—Rogers Fund. Gift of Mr. T. H. Fitzhenry.
PAINTINGS—American School.	†A Spanish Dancer, by William M. Chase.....	Gift of Sir William Van Horne.
REPRODUCTIONS.....	*Plaster cast of the ceiling of Council Chamber, Duchy of Lancaster office, London..... †Electrotype copies of the Hildesheim Treasure (35 pieces received).....	Purchase—Willard Fund. Purchase—Dodge Fund.
SCULPTURE—American School.	†Bronze: Frog Fountain, by Janet Scudder.....	Purchase—Rogers Fund.
SCULPTURE—English School...	†Bronzes: Eve, by Thomas Brock, R.A.; The Sluggard, Needless Alarms, by Lord Frederick Leighton, P.R.A.; Tragedy and Comedy, Perseus, by Alfred Gilbert, R.A.; Spring, Age of Innocence, by Alfred Drury, A.R.A. and Peace, by E. Onslow Ford.....	Purchase—Rogers Fund.
TEXTILES.....	†Three male costumes, Breton	Purchase—Rogers Fund.
	†Mantle of a court-page, two pieces of brocade, a cover, a chasuble and a frontal, French; a piece of brocade, Italian.....	Gift of Mr. J. Pierpont Morgan.

*Not yet placed on exhibition.

†Recent Acquisitions Room (*Floor I, Room 3.*)

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Published monthly, under the direction of the Secretary.

Subscription price, one dollar a year; single copies ten cents.

Copies for sale may be had at the entrance to the Museum.

All communications should be addressed to the editor, Henry W. Kent, Assistant Secretary, at the Museum.

THE PURPOSE OF THE MUSEUM

The Metropolitan Museum was incorporated April 13, 1870, "for the purpose of establishing and maintaining in said city a Museum and library of art, of encouraging and developing the study of fine arts, and the application of arts to manufactures and practical life, of advancing the general knowledge of kindred subjects, and, to that end, of furnishing popular instruction and recreation."

OFFICERS

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MEMBERSHIP

CLASSES.

BENEFACTORS, who contribute or devise \$50,000

FELLOWS IN PERPETUITY, who contribute..... 5,000

FELLOWS FOR LIFE, who contribute..... 1,000

FELLOWSHIP MEMBERS, who pay an annual contribution of..... 100

SUSTAINING MEMBERS, who pay an annual contribution of..... 25

ANNUAL MEMBERS, who pay an annual contribution of..... 10

PRIVILEGES.—All classes of members are entitled to the following privileges:

A ticket admitting the member and his family, and his non-resident friends, on Mondays and Fridays.

Ten complimentary tickets a year for distribution, each of which admits the bearer once, on either Monday or Friday. These tickets must bear the signature of the member.

An invitation to any general reception given by the Trustees at the Museum, to which all classes of members are invited.

A ticket, upon request to any lecture given by the Trustees at the Museum.

A copy of the Annual Report.

A set, upon request at the Museum, of all handbooks published by the Museum for general distribution.

In addition to the privileges to which all classes of members are entitled, Sustaining and Fellowship members have, upon request, double the number of tickets

to the Museum and to the lectures accorded to Annual Members; their families are included in the invitation to any general reception, and whenever their subscriptions in the aggregate amount to \$1,000 they shall be entitled to be elected Fellows for Life, and to become members of the Corporation.

ADMISSION

HOURS OF OPENING.—The Museum is open daily, from 10 A. M. (Sunday from 1 P. M.) to 5 P. M. Mondays and Fridays from 8-10 P. M.

PAY DAYS.—On Mondays and Fridays from 10 A. M. to 5 P. M. an admission fee of 25 cents is charged to all except members and copyists.

CHILDREN.—Children under seven years of age are not admitted unless accompanied by an older person.

PRIVILEGES.—Members are admitted on pay days on presentation of their membership ticket. Persons holding members' complimentary tickets are entitled to one free admittance on a pay day.

TEACHERS.—Teachers of the public schools, endorsed by their Principals, receive from the Secretary, on application, tickets admitting them, with six pupils apiece, on pay days. Teachers in Art and other schools receive similar tickets on application to the Assistant Secretary.

COPYING.—Requests for permits to copy and to photograph in the Museum should be addressed to the Assistant Secretary. No permits are necessary for sketching and for the use of hand cameras. Permits are issued for all days except Saturday, Sunday and legal holidays.

THE COLLECTIONS OF THE MUSEUM

The index to the Collections will be found useful for those desiring to locate a special class or collection of objects.

THE LIBRARY

The Library, entered from Gallery 15, containing upward of 9,000 volumes, chiefly on Art and Archaeology, is open daily, except Sundays, and is accessible to students and others.

PHOTOGRAPHS.—A collection of photographs of musical instruments, ancient and modern sculpture, architecture, painting and the industrial arts will be found here. The Edward D. Adams collection of photographs of architecture and sculpture of the Renaissance will be found in Room 32.

CATALOGUES

The catalogues of the Museum collections, now in print, number 17. These are for sale at the entrances to the Museum, and at the head of the main staircase. They are supplied to Members free, on personal application at the Museum.

PHOTOGRAPHS ON SALE

Photographic copies of all objects belonging to the Museum, made by the Museum photographer, are on sale at the Fifth Avenue entrance. Orders by mail, including applications for photographs of objects not kept in stock, may be addressed to the Assistant Secretary.

	Carbonettes	Silver
Size measuring	8 x 10 inches,	\$.40
Size measuring	10 x 12 inches,	.75
Size measuring	11 x 14 inches,	.90
Size measuring	18 x 22 inches,	3.00

RESTAURANT

A restaurant is located in the basement on the North side of the main building. Meals are served à la carte, from 10 A. M. to 5 P. M., and table d'hôte, from 12 M. to 4 P. M.